Comix World 18. Copyright 1974 by Clay Geerdes, 915 Indian Rock Rd., Berkeley, Ca, 94707. World Rights Reserved. A subscription and all back issues will cost you $5.25 this month. Check or M. O. to Clay Geerdes. This issue is dedicated to the animators, those arch satirists who preceded MAD and ZAP. Guest star, Tweety Bird, courtesy of Bob Clampett. "Tweety's" screen debut occured in 1942, when he wiped out a couple of lame cats named Babbitt and Cats-Tello in "The Tale of Two Kitties." Clampett told Funnyworld's Milt Gray the little bird was a satire on one of his own baby pictures, a little nude his mother insisted on showing around whenever a friend dropped in for coffee. In "Kitties," Tweety was featherless, and the censors said his nakedness would have to go, so subsequent cartoons reveal an opulent Tweety in yellow feathers. The two cats were refined into one, Sylvester, and he's been trying his best to eat Tweety for 32 years. Gold Key has kept the characters active, but the cartoons are rarely seen. Why not? We've had the dreariest and most depressing lot of films this year and it seems almost a conspiracy by the movie industry to keep us from enjoying anything. One of the highlights of the MGM film anthology, "That's Entertainment," was seeing Jerry The Mouse dance with Gene Kelly in the clip from Anchors Aweigh. Betty Boop has been revived everywhere and when she appears onscreen at the midnight shows at San Francisco's Presidio Theatre, she is always cheered. So when are we going to see an anthology of great Tweety's and Bugs Bunny's and Tom and Jerry's? Chuck Jones was at UC in October and he talked about the great expense involved in animation. So what? If the film industry can waste 20 million dollars on a loser like Paint Your Wagon, a couple of million is small change for a fine cartoon. People love animation. I talked with Milt Gray, who did a lot of work on "Heavy Traffic," and I told him how disappointed I was with the live action ending. His feelings are partly expressed in the following: "Fritz was a major artistic breakthrough in the field of animated cartoons because it proved to many people something that most of us in the business already believed: that full animation could portray not only humor and excitement, but also anger and fear. Heavy Traffic went a broad step further: despite its crudeness (which was due to its impossibly low budget), it made me aware of the fact that genuinely adult themes could be successfully handled in animation. Prior to Heavy Traffic, I had been thinking in terms of Warner's and Disney. Even the Fleischer Supermans had only a pretense of dramatic realism, relative to the better Disney things of that era. I have to give Bakshi credit for breaking a lot of new emotional ground with Heavy Traffic. For me at least, it was the first successful blend of live-action and animation. It seemed to be a little surrealistic, but it felt right--perhaps because a cartoon is a form of abstraction anyway."

Milt Gray is working with Mike Barrier on a book about animation which will eventually be published by Oxford Press. He's a young man. Born in Portland in 1942, the year Bob Clampett was making his first Tweety. He worked on Fritz, Traffic, Coon Skin, and Nine Lives of Fritz The Cat. His career began with Disney in 1965. He was an assistant animator in 1967 when he left. Milt is an associate editor of Mike Barrier's Funnyworld. #15 contains the first part of an interview with Bob Clampett. Most comic book stores still have copies. 10-19-74

What's happening in the undergrounds? Well, I'll let a few of the artists tell you in their own words. * * * * George Metzger writes from Canada: "i've done stuff for both a new Moondog and a new truckin but both are kinda shelved. Comics seem to be in a real slump. Publishers rarely answer letters or give me info i request. . . . i still have a lot of hopes for comics but the big companies seem to be blowing it and the U. G. publishers don't seem to be doing so hot either." September 14, 1974. In Amsterdam, Evert Geradts is ready with Aunt Leny Presents 17. His latest Jan Zeiloor-cat story will be in Snarf 6 (rumor is Al Capp did the cover for that one!). Evert writes: "My next Jan Zeiloor story will probably be about child-loving. We had some cases in Holland of child-murder where the guy would lure his victims to his house with "Donald Duck Magazines!!" More factors compelling me to do it are an American movie about a children's court magistrate where a 14-year-old boy was driven nuts because he was accused of having kissed a small girl he was baby-sitting." In response to Byron Werner's page "Terrify Tissue" in CW 17, Evert sends a couple of puns he got from Glenn Bray. "You're Amsterdam right!" and "I would kiss her, wooden shoe?" October 3, 1974. From Toronto, Orb editor, James Waley, informs me that that #3 will have an expanded color section and will include work by Steve Skeates, Richard Robertson, and Jim Craig. In response to a lot of letters, Ted Richards is planning "On The Road With Dopin' Dan." Terry and Ted are due to become parents in February of 1975. "I think this will be th' first baby born around th' S. F. Bay Area Comic Scene!!" says Ted. Who knows, maybe Ted will draw a birth announcement and we can run it in CW.

UNDERGROUNDS. After a long wait, the second issue of Trina's Girl Fight is on sale. It's black and white, 50¢, published by Print Mint, and all the work is by Trina. Lead story is set in South America. "Montezuma's Revenge." The panel in this column is from that story. Second tale is "K. C. Starr-Childe," a tale of pirates and women set in the year 2000. "Fox Hunt" continues the adventures of Trina's black revolutionary heroine. If you want to look at the prototype of these stories, see the Fight Comics published by Fic-House in the forties. Trina fills the form with contemporary feminist commentary. On the inside back cover, she conducts an interview with herself. "I know my work puts some men UPTIGHT. . . Hey, man, if you're taking it personally it was probably MEANT for you. * * I was at the San Francisco International Film Festival from Oct 16-27. Jim Buckley's FRANCE, INC. could have been an underground comic. A character reads a serious philosophical work which he has hidden inside a copy of Fantastic Four. A cop reads Crumb's Your Hytone, that poem to American anality. Another actor studies the Nostalgia Buck Rogers and what happens in the film is a lot of gross anti-advertising. It's a take-off on Murder, Inc., from the days of the bootleggers. Dope is the key in this one. A woman ad exec wants all the chemicals legalized and the baddies off her. A lot of porn and violence. People walked out. Maybe it was overkill, but I thought the film had a lot to say. * * WONDER WOMAN'S FETISH FANTASIES? Yep. That's what it said on the cover of FETISH TIMES, No. 11. It's one of those gross papers you have to be an adult to buy. Box 7109, Van Nuys, Ca 91406. A satire on Charlie Brown's masochism in #11.

WE BUILT OUR CITY HIDDEN IN THE JUNGLE AND KEEP SECRET BY ENSLAVING ALL MEN WHO STUMBLE ONTO IT! THE WOMEN, SUCH AS YOU, WE ASSIMILATE...
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And because of that, the Tamra will be my province to conquer.
Have you forgotten you've been mortalized? How do you hope to effect your design without stirring up the interest of Father's watchful eye?

Copyright. 1974. Jack Katz.

Above is a preview panel from the second book of The First Kingdom. What differentiates Jack Katz from any other artist working in comics today is a rejection of recycled romanticism and an adherence or return to classical tradition. His concept is broad, encompassing the creation of a new world, a post-atomic culture, and it is a project which will take from 12 to 15 years of his life to complete. Katz, you must understand, is not employing a mythical past such as that conceived by Robert E. Howard as a basis for his work, rather he is projecting into the future of mankind, a future based upon his understanding of psychology, history, sociology, and literature. His characters, Darkenmoor, Nedlaya, Tedra, and his world are unique in the history of graphic literature. The reality of his figures is intensified by his intricate knowledge of anatomy and biology. Architects who have looked at the drawings of his futuristic cities have been amazed by the complexity of his perspective. Katz, like Hal Foster, the artist he reveres above all others, takes his impetus from life. He does not read or copy the style of contemporary comics, and his uniqueness of line, panel layout, dramatic expression, and subtle gesture are apparent even in his early work for Atlas. I once spent an afternoon with Katz during which he showed me his pencils for a love story and the completed story as inked by a house artist. All of his subtleties were ignored and the meaning of his dialogue distorted beyond recognition. He called it a case of "butchery." I could not agree more. For many years, perfectionist that he is, he was tortured by changes made on his work, then, suddenly, he stopped, left New York, and wrote The First Kingdom #2 will be on sale in December. 10-29-74

OTHER STUFF: After his appearance in Berkeley, Bob Clampett will speak at UC, DAVIS, Nov. 11 and 12; FRESNO STATE, Nov 14, and SACRAMENTO CITY COLLEGE, Nov. 18. Call the campuses for times and specifics. . . . Harvey Kurtzman says Annie Fanny is scheduled for December's Playboy. . . . Isn't WICKED WANDA in PENTHOUSE getting repetitious? . . . Friends of Books and Comix is no more, but GOOD BOOKS is. They intend to have a traveling van, to help people make direct contact with artists and authors through a series of campus and neighborhood center readings. The first of these will be December 15, 1974, at the Potrero Hill Neighborhood Center. Members of the group include: Turtle Island, Last-Gasp, and Five Trees. . . . Keith Green, who I'm told owns the name Cartoonists Co-op Press, is editor of Warren's Comix International. Looks like he and Denis Kitchen, editor of Stan Lee's COMIX BOOK, will be competing for underground art. . . . Did you notice that Mike Friedrich's STAR REACH 1 was burning in a panel of IRON MAN 72? Next to it, THOR remain intact. The plot concerned the last San Diego CON and I didn't think much of it. . . . From Last-Gasp, BRAIN FANTASY 2 with a cover and two new stories by Larry Todd. Also Rick and Rene Jensen's AMPUTEE LOVE, from which this panel was reprinted. COMIX IN AMERICA DAY at UC, B, Jan 18, '75. Plan to be there